M /19 cont./
*101 (4) Yeh T'ou Miao. — This group also belongs to the He
CC Miao. When a girl is married, she must marry the son of her
563 maternal uncle. If the latter has no son, he must be given
M presents of ornaments and money. Otherwise she may not
[582] get married at all.

(5) Tung Tsai Miao. — They are not as numerous as the Yeh T'ou Miao, and live in separate villages. The Yeh
M Tou villages are known as the Big Villages and the Tung Tsai
[628] ones as the Small Villages, the latter being subservient to the
[582] former. Marriage is restricted to their own villages. A secret
[502] marriage to a member of a big village is a violation. The Tung Tsai are good boatmen. In Mi-no these are such tribe-
M men.
[345] (6) Pa Chai Miao. — This group is also a part of the He
[533] Miao. Near the village is provided an empty shed, where un-
[517] married men and women gather together to sing. If a couple
[584] fall in love, a cow is sent as a betrothal gift. One or two days
[583] after marriage the girl goes back home and still asks for money from her husband. If the money is not given she may marry again. In Ya-yu this custom still exists today.

/20/ (7) Ch'ien /Bamboo Grove/ Miao. — Another
M branch of the He Miao, there are many at Lieh-erh-shan.
[241] They live in dense bamboo groves on the mountain. They are
[262] not good at farming but grow some grain. They consider
[291] hempseed to be food and use hemp for their clothes.

[882] (8) Ch'ing Chiang He Miao /Ch'ing River Black Miao/. —
[527] The unmarried men are called "lohan" and the unmarried
[584] women, "laopei." In the spring they carry wine and food up the mountain, singing and dancing reciprocally. Those who
[851] become fond of each other drink from an ox horn and get married. After a son is born, they then say they have a
[167] descendant, and begin to be willing to work in the field.

[291] (9) Pe /White/ Miao. — They originated in Kwei-ting
[302] and Lung-li in Kweichow. They esteem white clothes, go
[782] bareheaded and barefooted, and coil up their hair with crude
[769] hairpins. A big bull is selected for the ancestral sacrifice.

*M 101 cc 563 M 167 462 517 533 167 291 583 577 584 167 782 574 291 302 167 M 291 M 527 782 769 776 M 531 386

/20 cont./ in the villages around Shang-shih-li. Men learn trades and women weave and embroider. Unmarried people often gather together for moon parties out in the open, at which men beat the monkey drums and women sing in accompaniment. It is said that over 600 of Ma San-pao's soldiers remained as husbands who lived in their wives families. Consequently they are also called the Six Hundred Untamed Miao.

(14) Hsi-Ch'i Miao. — Formerly most of these lived in Chi-an-p'ing. The women's skirts do not cover the knees, and they wrap the legs with green cloth. Unmarried men and women have drinking parties in the open to find mates. After a son is born, a cow is given as a bridal gift /to the girl's family/.

(15) P'ing Fa Miao. — Originally they were from Kuei-ting hsien in Kweichow, and some of them also lived in P'ing-ch'a-szu in Szechwan. Today, many of this tribe are also found at Pai-liao. They like to kill dogs to make sacrifices to the spirits or to entertain guests. The men wear straw wraps and short skirts; the women wear long skirts and bind their hair into a knot.

/21/ (16) Tung Miao. — They originally came from Lung-li and Ch'ing-p'ing in Kweichow. Today, they are still numerous in the villages of Liu-li. The men wrap their heads with cotton prints and wear light-blue short garments. The women wear green embroidered cotton garments with very tight sleeves. Every mid-autumn festival they make sacrifices to their ancestors and dead clan members, and invite a sorcerer to their homes. They place food and wine on a wooden board, and calling out the spirits' names they dance and sing. (The spirits have such names as Pao-t'ung, Po-ch'a, Po-chi, etc.) What is commonly called "K'ou-ch'e seven maidens and the cursed spirits" in this sub-prefecture are both remains of this custom.

(17) Hua /Flower/ Miao. — In Ya-yu and Ya-pao there are many of this tribe. The clothes they wear are first covered with designs in wax, and then dyed. After the dyeing, the wax is washed out and the designs appear.

/93 cont./
551 adopted their ways. Among the Shih /"rock"/ and Lung /"dragon"/ there are the Ta /"big"/ Shih and Shao /"small"/ Shih, the Ta Lung and Shao Lung. Shao Shih is also written with the character shih meaning "time," and Shao Lung, also with the character lung meaning "eminent." Although they 582 have surnames, they do not have a closely knit organization [614] of family clans, and so formerly they did not object to marriage between people of the same surname. However, no marriage [177] was permitted between close relatives. In recent years they have come under Chinese influence, and know that people of [55] the same surnames must not marry. Shao Shih /"small rock"/ was changed to be written with the character shih meaning "time," and Shao Lung /"small dragon"/ was changed to be written with the character lung meaning "eminent," in order to separate them from Ta Shih /"big rock"/ and Ta Lung /"big 177 dragon"/, so that they could intermarry. Today, Miao family 594 life has become more and more like that of the Chinese, and 764 marriage and funeral rites largely follow Chinese customs, barely retaining remnants of some Miao customs.

(2) Marriage

836 /94/ Among the Miao the premarital sex life of the young men and women is rather free. When a virgin has intercourse with a man, her parents know about it but do not forbid it. On the contrary, they consider this evidence that the man finds their daughter desirable. Sometimes, the girl brings home her lover, and her parents will kill a chicken to entertain him. [345] There are even public houses set up specially for the use of young men and women to gather together. For instance, in Chapter II reference was made to the Pa Chai Miao, recorded in Yung-sui T'ing Chih, to the effect that an empty shed was built near the village, where unmarried men and women gathered [584] together to sing. If a couple fell in love, a cow was sent as a betrothal gift. Again, the unmarried men among the Ch'ing [517] Chiang He Miao were called "lohan"; in the spring they would [533]

/94 cont./

836 carry wine and food up the mountain, singing and dancing re-
517 ciprocally. Those who became fond of each other would drink
[533] from an ox horn. There is the custom among the Miao of
[535] dancing for the new year, dancing for the moon, and singing for autumn. On such occasions, young men and women form groups and sing in response to each other all night until daybreak. After singing they mix with each other, drinking and joking, even to the extent of having sexual relations. This is called fang yeh "going wild."

582 Although unmarried men and women are free to fall in love,
[584] marriage, however, requires parental consent as well as the approval of the maternal uncle of the girl. The He Miao of Ch'ing Chiang, Kweichow have a marriage custom where they betroth the daughter of a paternal aunt to be the daughter-in-law of a maternal uncle. Should the maternal uncle have no son, the girl's family has to pay a large sum of money to him. Without such a payment the girl all her life may not marry. The Miao, other than close paternal cousins not being suitable mates, they do not object to marriage between people of the same surname. However, maternal cousins may not marry.
582 This is a survival from a matrilineal society, because in a
611 matrilineal society maternal cousins have the same surname whereas cross cousins or male and female first cousins on the father's side have different surnames. That maternal cousins cannot marry is evidence of their advance from a matrilineal society to a patrilineal society. The importance of the maternal uncle's position in sacrificial ceremonies as well as in the society is additional evidence.

514 The former marriage customs of the Miao were slightly
583 different from their present ways. Yung-sui T'ing Chih says: "Miao marriage is just like a purchase. They do not follow the /Chinese/ custom of asking names (as a preliminary to fixing a betrothal) and sending presents to the bride's home to fix the betrothal. They only negotiate about the number of horses and cattle through a broker. The broker is a Miao marriage go-between. It definitely requires five or six horses or heads
000 of cattle to initiate a trade for one wife. When the agreement

/233 cont./

*535 (7) The Fierce-Tiger-Descending-the-Hill Dance (Illus. 115)

The dancer crosses his right foot in front of his left foot, the left foot drawing back to form the shape of a large arrow. [533] At the same time the right hand beats the drum, tung, tung, — tung, tung, tung, tung, tung, tung. When the shape of an arrow is formed with the feet, the right hand beats the drum once, then the left hand once, and then both hands beat in unison.

(8) The Ta-Pa-Pa Dance (Illus. 116)

The dancer faces the drum with his body facing slightly left. The two feet face a bit to the left and are separated, making the character pa /"eight"; it is fan-shaped/, about 25 centimeters apart. The fist is not clenched. First the drum [533] is beaten with the back of the right hand, tung, tung, — tung, two times; then it is beaten tung, tung — tung, tung — tung, tung— tung, tung — tung. The body slightly bent in a hunched posture, the dancer beats with the left and right hands alternating. This dance is done by both men and women.

(II) Amusements

517 The Miao live in the midst of mountains, in a monotonous environment, going out to work daily, and daily going in to sleep. In their leisure hours they indulge in all kinds of amusements to pass the time.

857 There are many kinds of games for children, such as cat catch the rat, blind man make an arrest, old tiger bite the goat, go through the dragon /Illus. 115-16, p. 234/ /235/ gate, catch the sparrow, beat the snail, and kick the shuttlecock, all more or less similar to the games played by Chinese [177] children. Probably they were introduced by the Chinese. We shall describe only a few which are relatively unique as below.

[text continues on P351]

/235 cont./

857 is smeared on it. After a number of days it is washed away,
304 revealing the tattooed design, the color of which remains permanently.

517 The adult amusements of the Miao, such as shaking the
526 dragon lantern, shaking the lion, boxing, and tilting are the
[177] same as those of the Chinese /Illus. 117-20, pp. 236-38/,
[411] /239/ and probably were introduced by the latter. But one kind of their tilting, in which a weapon called tz'u-ch'a /"stabbing prong"/ (Illus. 119), is used, is not often seen. According to Miao legend, this is a weapon for stabbing tigers.

(4) Swings

526 Among the Miao there is a swing game, which is quite
[527] interesting. On farm holidays when there are fairs or during the New Year festival, they put up frameworks for swings on a vacant lot. Each framework supports two swings, and every swing has four compartments, each fastened with ropes and a board. Each swing seats four men or women, going around
[533] with the wheel (Illus. 120). Men and women sing back and forth as they swing along (see chapter, "Folk Songs" /not translated/). The following song is about the origin of the
539 swing:
773
526

Songs and singing are as old as time,
Found in all books everywhere.
A son of a unicorn was born in the
Sung dynasty.
The young man with a clever mind sought
a mate.

He searched for a beauty but was
ashamed of his own ugliness.
He loved beauty but beauty was
hard to meet.
He asked someone for a plan.
And was told to make a swing for people
to enjoy.

[text continues on p 356]

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

are farmers. In the family in which I lived the oldest man, one nephew, and the son had gone through middle school in Kweiyang. The nephew's eldest son was then in the Lung-li Middle School. Both the old man and the nephew have been the teacher in the local school. The son had considerable business to do for the family.

On three occasions when the moon was full and the night clear — the fifteenth of the Chinese month — children ran and shouted until they were tired out. Once this was at the temple while the Huang and Su families were holding the annual family feast. Twice it was in the village. Like the Chinese, the Miao seemed loathe to go to bed as long as it was light enough out of doors to see, particularly on moonlit nights. One such night someone was practising the *lu sheng* until well into the night, the children were shouting and the young folks laughing and talking. On two other nights when it was very clear and the moon bright, though not full, the young men played the *lu sheng* (fig. 18, *a*, *b*) and the girls danced. Lively, fast tunes were played, and all seemed to be enjoying themselves hugely. This took place at the point where the men made a sacrifice and had a feast on San Yüeh San. They told me they would have danced out of doors on the occasion of an old lady's funeral had there been a moon, but it came at the dark of the moon.

Youth. Young people grew up much less hedged about with conventions than were the Chinese of the locality. They worked and played together, as in the cleaning of stables, fishing in the pond, harvesting, and the New Year holiday. At that time girls sat about two fires in the space bounded by the buffalo bullfighting meadow, a bamboo thicket, a cluster of grave mounds, and the highway along the southern edge of the wood. There they embroidered, played the flute, and sang, as they entertained young men from other Cowrie Shell Miao villages. A group of women with their children sat about the third fire, but did not interfere with the teasing, snatching of turbans and ornaments, and chasing which went on. During this period boys from other villages stayed all night in the homes of this village, and a group went to market together. If there was sexual promiscuity at this time, it was not practised openly.

10: Graham E-5 (1921-?) 1954 AE5 Miao AE5

846 While the couvade is found among the Hua Miao neighbors
837 4 to the south,

evidence of this practice has yet been found among the Ch'uan Miao. The Ch'uan Miao, however, have a very strange custom: Certain female relatives of the man are his "guest-wives," and certain male relatives of a woman are her "guest-husbands." Without marriage they are allowed to practice sexual relations, and it is not regarded as wrong. In recent years, owing to Christian influence, there have been endeavors to discontinue this practice.

631 The Ch'uan Miao are not a tribe with a political organization that includes
622 the whole group. There are no tribal rulers, but they have local headmen, called *gũ leo* or "old clubs," who sometimes cooperate for the common good. These people are an ethnic group bound together by common language, ideals, and customs and by a strong sense of unity. They are very sociable and mutually helpful.

SOCIAL LIFE AND CEREMONIES

● 517 Practically the only amusements of Ch'uan Miao women and girls are visiting, attending feasts, marriages, funerals, and other ceremonies, listening to people singing songs and watching the men dance and play the *liu sheng*, going to market, making love, and gossiping. They are supposed to use their spare time for sewing and making hemp thread and yarn and embroideries.

526 Among the more popular amusements of men and boys are hunting, kicking
536 the shuttlecock, and playing "snake protecting her eggs," blindman's buff, sham
273 battle, or dogs chasing wild animals. During the New Year holidays and at
276 weddings "playing lion" is a popular amusement. Both men and women smoke tobacco and drink wine. While the Miao have no theatricals, they often join the throngs and look at Chinese plays being performed in temples or in the open in Chinese towns and cities.

533 Like the other Miao groups in China, the Ch'uan Miao are lovers of music. Except the singing and the responses of go-betweens while making engagements, in contests between men and women, and in the newly established schools and chapels, there is no group singing. There is a kind of band music, but usually all the instruments play the same tune in unison. Generally the *liu sheng* is played by one man who dances, and vocalists sing one at a time while all listen with rapt attention. This singing of stories and songs is one of the principal amusements of the Ch'uan Miao.

The singing may be by either a man or a woman, generally of middle age or older. Nearly all the stories and myths and bits of history of the group have been made into songs and as such are handed down from generation to generation, taught by one singer to another. Some of the singers know only a few songs, but
212 there are some who know and can sing several hundred. It should be emphasized that the Ch'uan Miao have no written language or literature.

584 There is a great deal of love-making among the Ch'uan Miao, who have their share of pretty girls. Marriage is through go-betweens, and the arrangements are made between the older members of the two families, the bride and the groom often not even being consulted. There is a gift from the parents of the groom to those of the bride, and the value of the gift often determines whether the engagement is made.

[8 cont.]

755 to perform the ritual. Collusion between the two is common, and the ignorant people are made victims. These ghost affairs, however, often have a psychological effect and little ailments are sometimes healed this way. But in nine out of ten serious cases death is the only outcome. Their superstition is so deep-
[753] rooted that they think all diseases are caused by spirits who have to be appeased. Death is considered a destiny, and the living resign
[761] themselves to fate. Every year when diseases are prevalent in all hsien areas in Kweichow, the diviners and the priests do a thriving trade that unfortunately causes innumerable deaths. What a pity!

6) Vices. Kweichow is an opium producing province. The
276 opium growers are the Miao-I, but they themselves detest this drug, and those among them who smoke opium are extremely rare. Even cigarette-smokers are few. But there is a kind of tobacco, locally produced, which is favored by all. When they are not at work, whether sitting down leisurely or walking in the street, they would smoke unceasingly the pipe tobacco. They
273 are fond of wine; men and women, old and young, derive pleasure from liquor and encourage each other to drink more, their breath reeking of alcohol. There are two kinds of spirits; a strong wine made from corn and mixed grains, and a white wine distilled from glutinous rice. The quality of both is mediocre and the taste ordinary, but they relish them with delight.

7) Recreation. The Miao-I in Kweichow are mostly farmers
●517 who live apart in wild mountains and lone valleys under difficult and strenuous circumstances. They work so hard [9] that if they do not seek some kind of amusement, life would be entirely devoid of pleasure. So all groups of Miao-I emphasize recreations, which take place in between farming periods, such as the liu-sheng [six-pipe bamboo wind instrument] dance, the flower dance, market dance, moon dance, chasing the moon, sitting in the moon, singing, yao-ma-lang [or kan-piao, love-making], bull fight and horse racing. Among these the liu sheng dance,
[527] flower dance, market dance, bull fight and horse racing are held periodically in a fixed location according to precedents. The

[9 cont.]

517 purpose of these festivities is to celebrate in advance a rich harvest, and therefore the participants are numerous, especially the young men and women, who go there in new and pretty clothes with the object of finding a mate. As to moon dance, sitting in the moon, singing or chasing the moon, these are occasions specially designed for love-making by the young.

[533] Both men and women are good singers, and they sing to drown out the sorrows in their chest, as well as to effect a lover's union. Anyone who fails to sing at marriage and funeral ceremonies will surely be disgraced. Singing, in short, is a necessary accomplishment. Within a short distance from the village there

[443] is a level ground for the market fair held once in every six days; this is the center of trade for the Miao-I. On such occasions people gather together at the fair, bustling, loitering and looking around, their heart full of joy and fun. It gives them a respite from their routine toil. Aside from this they are fond of music.

[534] Their musical instruments include the liu-sheng, wu-sheng [five tube bamboo wind instrument, flutes, harmonicas, so-na [a clarinet type wind instrument], brass drums, and p'i-pa [lute]. The liu-sheng is the most common instrument; it is made of bamboo with a gradation of notes resembling that of a military band. Its tune is like the plaintive call of a bird but with a variation of notes. The music accompanies simple dance steps, out of which they derive much pleasure and satisfaction.

4. Ceremonies and Customs

584 1) Marriage. The various Miao-I ethnic groups in Kweichow are rather complicated, but their marriage customs, though varying to a certain extent, are generally the same among different tribes. Marriages are either arranged by parents or the parties themselves, but mostly follow the will of the former and take the advice of the go-between. To negotiate marriage [10] they first discuss gifts and dowries. After marriage the bride goes back to her parents

591 until she is about to give birth to a son. She is then confined to her husband's house. In ancient times, this custom was first

12: Wu and Ch'en--111 E-5 (1939-41) 1942 AE5 Miao AE5
Shan-Thai AL3

[193 cont.]

S 517 533 The men and women among the Tung-chia have a fondness for singing and sitting in the moonlight. Ordinarily such enjoyment is indulged in at home. But during the leisure time between farm work they would gather at the drum tower every night, often inviting the young folks from other villages. When the number is large they would divide into groups and sing alternately. In the middle of the tower a big fire keeps burning, lending lustre to the scene. Rows of long and low benches encircle the fire and the listeners fill all empty spaces. Men and women sing separately in two groups, each consisting of nine persons or more. All the songs are sung alternately by each group, first the women, then the men, and then again the women. They sing till the middle of the night, and sometimes when excited, [194] they sing until daybreak.

S 344 621 To sum up, the drum tower is the center of activities in a Tung-chia village, and therefore a factor of great importance in their life. The drum tower is also the only dignified structure in the village, adding much grandeur and beauty to the surrounding scene. Structures similar to the drum tower may be found among all ethnic groups, such as those in India, the South Seas, Indochina, Burma, Thailand, Yunnan and Tibet, but the latter are all dedicated to Buddha or in commemoration of the spirits.

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[195]

The Recreation Activities of the Miao-I at An-shun

M 517

Ch'en Kuo-chün

The living conditions of the Miao-I at An-shün are much worse than those of the local Chinese. Their work is heavy without respite. But fortunately they have various kinds of recreational activities to help them to relax from the drudgery of their life.

[195 cont.]

517 535 According to our investigations the Miao-I at An-shun have many kinds of recreation, of which the most important are the flower dance, the market dance, the moon dance, the "kan-piao," singing and playing musical instruments. These are discussed separately as follows.

535 527 (I) The Flower Dance. The Hua Miao and the Ch'ing Miao in the An-shun area hold flower dances every year. This is an important collective recreation of the Miao during the farming holidays. We have asked the Miao people about the purpose of the flower dance. Their answer is that when Lord Hsüan of the Wei state in the Chou Dynasty built a new terrace to flirt with the woman of Ch'i, he inaugurated the flower dance for the Miao. The method of the flower dance is said to have been created by Yang-lu (considered the original ancestor of the Hua Miao). A local proverb has it that "if the Miao do not flower-dance, the grains will not sprout." The superstition that the flower dance can bring about a prosperous harvest is the result of a low-cultured tradition. All the Miao people believe in it whole-heartedly today as they did of old.

Among the Hua Miao and the Ch'ing Miao, the time of the flower dance is generally in the first month of the lunar year, the dates varying slightly with different flower slopes (that is, the places where they dance), and depending upon the time when such places were first established. But once fixed, they cannot be changed later. According to our investigation, the locations for the dance are usually the most populated areas. There are altogether seven dancing slopes within the An-shun area, five for the Hua Miao and two for the Ch'ing Miao. The locations and the dates are listed below in the following table:

[196]

Locations	Dates	Tribes
East Gate Hamlet outside East Gate	First month: 7th, 8th, 9th	Hua Miao
Upper Village outside South Gate	First month: 10th, 11th, 12th, 13th	Ch'ing Miao

[199 cont.]

535 832 (III) The Moon Dance. The moon dance in the fourth month is the nocturnal meeting of the Miao-I in the An-shun area. According to Miao-I customs, whenever the moon and the stars are bright, young men and women may go out at this period of the year in groups of a few persons or a dozen or more each to some quiet, lonely spots in the vicinity of the village to play music and dance. The steps for the dance are the same as those for the flower dance./ Young girls who are attracted by the music are not prevented by parents from running out to watch the dance. A man's glory is to extract a smile from a girl, and when her parents are not taking notice he may take her to the woods to whisper to her honeyed words of love. Therefore, the moon dance is an occasion for love-making by the Miao-I youths.

517 832 (IV) The "Kan-piao." The moon dance described above provides night recreations and scenes of love serenades for the Miao-I. The "kan-piao" is another form of recreation that gives men and women a chance to fall in love, but it may be pursued during night or day. The "kan-piao" is also known by various names such as "ta-ma-lan," "yao-ma-lang," "ta-piao," and "ling-piao." To perform it, the man would first whistle [534] by means of some leaves in the mouth or play the flute as a signal to entice the lover to some shaded nook to exchange lovers' vows. An ideal place for "kan-piao" is a deep forest out of reach of human footsteps. In former times, in isolated places outside the village, there were erected little sheds called "flower chambers" for the rendezvous of young men and women. These flower chambers, however, are now nine out of ten destroyed. Ordinarily, when they carry on "kan-piao," the man would take the girl home, otherwise he would be accused of kidnapping. If a girl takes a man home, her parents would [574] not only leave them alone, but are also obliged to kill a chicken and provide wine in order to show the graciousness of their daughter in receiving guests. The custom of "kan-piao" is most popular with the Chung-chia in the An-shun district. They have comparatively fewer forms of recreation than the Hua Miao, and the young people among them often indulge in "kan-piao" as a [579] happy pastime. Often in "kan-piao" a man gets into a fight

[199 cont.]
517 with weapons over a girl. Such brawls, known as "seeking
832 enemies," are not infrequent.
579

[200] (V) Musical Instrumehts. The Miao-I within the
534 district are fond of playing musical instruments. These include the liu-sheng [six-pipe bamboo wind instrument], wu-sheng [five-pipe bamboo wind instrument], k'ou-ch'in [mouth organ or harmonica], hsiao-ti [flutes and fifes] and so-na [clarinet-type wood-wind instrument], of which the liu-sheng is the most common among the Miao-I. Each family, no matter how rich or poor, owns one. The instruments are described as follows:

(a) The liu-sheng. This instrument is called liu-sheng 六笙 because its bamboo tubes can give six [liu 六] tones. It is also called lu-sheng 蘆笙, from the word "lu" 蘆, meaning "bamboo-reed." It is made of six bamboo tubes of varying lengths, one end of which is inlaid with a brass plate as a metallic tongue. The bamboo tubes are inserted into either a round or square wooden case, at one end of which is a wooden handle. Each tube has a hole, through which the player blows and sucks, and which he stops at will with his fingers, thus issuing different sounds. The varying lengths of the bamboo tubes make it possible to have both high and low pitches.

The use of the liu-sheng is very extensive. At the flower dance, the market dance, the moon dance and other gatherings this is the most important musical instrument. During the funeral ceremony the liu-sheng renders the most solemn music. Young men who wish to excel others have no regard for the time con-
[832] sumed in mastering the art of playing this instrument, for it is the best recommendation to the fair sex. The following are two com-
533 mon tunes for the six-tube bamboo wind-instrument. Its music, simple and clear, is used to accompany songs that are widely sung in the Miao-I area.

/432 cont./

805 821 192 According to my observations, the times of day are reckoned according to the height of the position of the sun and not according to the length of the shadows. The sun is called nū; the moon, thī; the stars, nū kŏ; the Milky Way, nū kŏ kă lŭn tŏ; the evening star, tsă tsĭ gĕ. In addition, a number of fixed stars and constellations are known, and their rising and setting are observed. Needless to say, sunrise, nū tóă, noon, nū tăe ró, and sunset, nū pŭn kău, are distinguished. The length of an interval of time is reckoned by the times of the day required to travel a given route or to finish a certain task.

512 The course of a day for the Meau depends on whether or not there is work to be done in the fields. In both cases, however, it is regulated in established fashion. If the work in the fields is in the foreground, the men rise with the first crowing of the cock, that is, about five o'clock in the morning and find [264] breakfast already prepared by the women. The midday meal, too, is already cooked and ready to be taken to the fields. The first meal of the day is quickly eaten, and then they go together [887] for the work in the fields. Only the very old people or one woman will remain behind in each house in order to take care of the small children and the livestock. There is industrious work [264] in the fields until about noon, and then between twelve and one o'clock a pause is taken, during /433/ which the cold midday meal is eaten. Without delay they then again devote themselves to the fieldwork, which is broken off at an appropriate time, according to the length of the return trip, in order to be able to begin the tasks connected with the house before nightfall. [252] Once at home, the grain, rice or maize, is immediately ground [231] in the large stone mills (Ill. 94), the pig fodder for the next [264] day is prepared, the domestic animals are driven into the stables, and not until long after nightfall, about seven o clock or later, can the Meau eat their evening meal. After this, the women [517] settle down close to the fire and spin, the youngsters gather together, and the older men reach for the opium pipe. Soon everybody goes to bed.